PUNCH or THE LONDON CHARIVARI—WEDNESDAY, OCTOBER 18 1950

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PUNCH

OCTOBER
18
1950

Vol. CCXIX
No. 5735

PUNCH OFFICE
10 BOUVERIE STREET LONDON E.C.4

First dropped by Parachute to the famous FORCE 136; —found in a Bandit Camp five years later, and still good enough to convert the lucky finder into a regular Smoker.

ALOR STAR,
Malaya, 16.6.50

"One day on patrol in early 1949, I came across a deserted "Bandit Camp in the heart of one of the deepest jungles in Penang "and found in a hidden cache of medical supplies two rusty tins of "PUNCHBOWLE.

"On return from the operation some days later, I handed the tins "to the C.I.D. for thorough examination. Subsequent tests revealed "that the tins were part of a consignment dropped by parachute in 1944 "to members of the famous FORCE 136.

"I am happy to say that when opened, the contents were found to be in "faultless condition, and I had the pleasure of smoking both tins. Since "then, many a lonely Jungle patrol has been eased by the presence of a "pouchful of PUNCHBOWLE."

Yours faithfully,

The original letter can be inspected at The Barneys Sales Bureau, 24 Holborn, E.C.1

TO YOUNGER SMOKERS, EVERYWHERE!

Two generations of Pipemen have been recommending Barneys to other Smokers because of its sheer goodness. Wisely you may follow their friendly lead. Smokers abroad can arrange for regular personal despatches, Ex-bond and British Duty Free in 2 lb. parcels, to many lands but not, as yet, to all.

(317) ★ **Punchbowle** (*full*), **Barneys** (*medium*), and **Parsons Pleasure** (*mild*). **Home Prices 4/3½d. oz.**

John Sinclair Ltd., Manufacturers, Newcastle upon Tyne, Eng.

RYVITA for GO

Here's another RYVITA CRISPBREAD Snack

Take a packet of stoned dates, shred them, mix with lemon juice and cream cheese. Spread on shredded lettuce with a base of delicious Ryvita.

GET RYVITA TODAY 21 BIG PIECES ONE SHILLING

AN OLD CHINESE SAYING RUNS: "It is much later than you think." In the struggle for world markets and in the strengthening of our defences, we have no time to lose.

But the first essential is that industry should be properly housed. The quickest and most efficient way is to build in steel, and

... we build in steel

BANISTER, WALTON & CO. LTD.
STRUCTURAL STEELWORK
RIVETED & WELDED

LONDON-62 Victoria St., S.W.1 **MANCHESTER 17**-Trafford Pk. **BIRMINGHAM 18**-61/63 Western Rd.

INDIA

"THE FINEST TYRES MADE"

50/1179

if your car feels like this...

... it's time to use

MARFAK

Chassis lubricant

That CUSHIONY feeling lasts longer with MARFAK lubricant

If your car feels weary, and groans when you hit a pot hole, it's time you changed to Marfak for chassis lubrication. Marfak is made to give you "cushiony" driving-ease for many hundreds of miles more than is possible with conventional type greases. *YOU* can test the unique adhesive qualities of Marfak for yourself. Hit it with a hammer — there is no spatter — Marfak stays put. That is how it 'cushions' jolts and jars. It resists wheel wash and clings to bearings and parts, giving lasting lubrication and protection.

MARFAK IS MARKETED IN THE U.K. BY

REGENT OIL COMPANY LIMITED

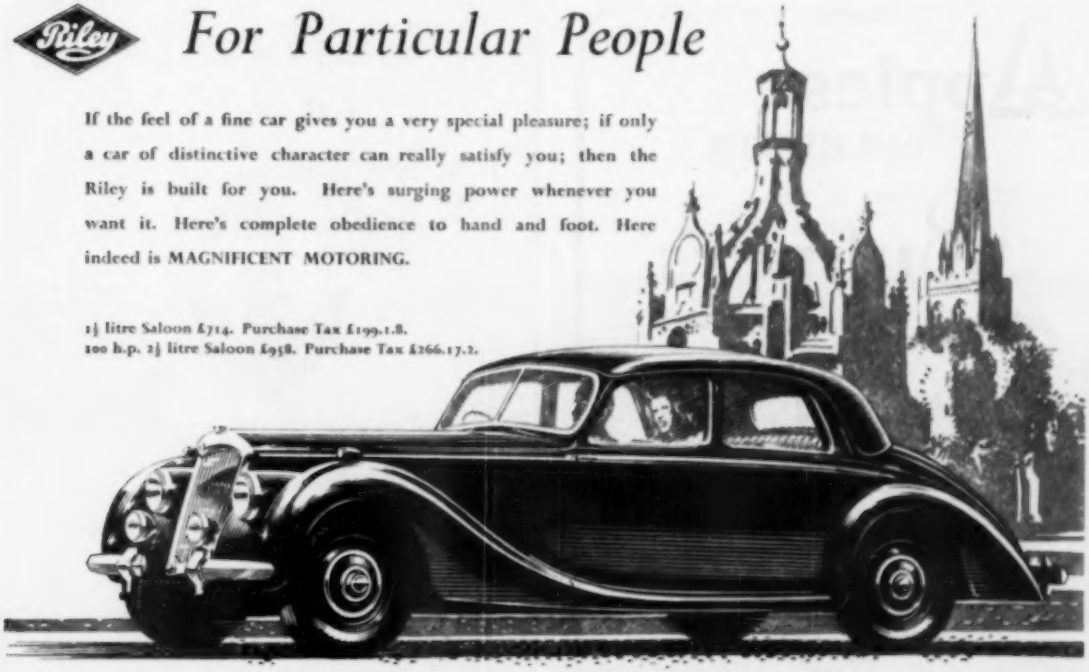
117, PARK STREET, LONDON, W.1

Riley

For Particular People

If the feel of a fine car gives you a very special pleasure; if only a car of distinctive character can really satisfy you; then the Riley is built for you. Here's surging power whenever you want it. Here's complete obedience to hand and foot. Here indeed is MAGNIFICENT MOTORING.

2½ litre Saloon £714. Purchase Tax £199.1.8.
100 h.p. 2½ litre Saloon £958. Purchase Tax £266.17.2.

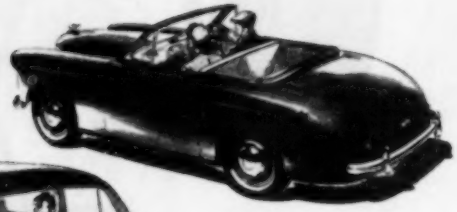


RILEY MOTORS LTD., Sales Division, COWLEY, OXFORD. London Showrooms: "RILEY CARS" 55-56 Pall Mall, S.W.1.
Overseas Business: Nuffield Exports Ltd., Oxford and 41 Piccadilly, London, W.1.

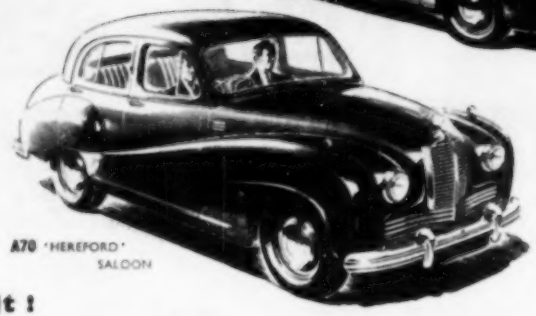
At Earls Court it's the new

AUSTINS STAND 141

They're the hit of the Show, the new Austins — the A40 'Sports' and the A70 'Hereford' Saloon. They're on view for the first time on the Austin stand, as part of the most comprehensive range of cars ever shown at Earls Court — and the only complete range with *all* models fitted with O.H.V. engines!



A40 'SPORTS'



A70 'HEREFORD' SALOON

AUSTIN

— you can depend on it!

Remember your A.B.C..

Apples
FOR HEALTH

Bulmer's
FOR QUALITY

Cider
FOR VALUE

IN FLAGONS
Bulmer's Woodpecker
and
Bulmer's Dry Cider
IN SMALL BOTTLES
Bulmer's Extra Quality Cider

H. P. Bulmer & Co. Ltd., Hereford

THE HOUSE OF
DOLFI
FOR FRENCH LIQUEURS

MADE AT THE FAMOUS DISTILLERIE STRASBOURGEOISE.

ORANGE CURAÇAO • KUMMEL • KIRSCH
CRÈME DE MENTHE • APRICOT, PEACH
AND CHERRY BRANDIES • STRAWBERRY,
RASPBERRY AND OTHER FRUIT LIQUEURS.

Jarvis, Halliday & Co. Ltd. Gavins 62 Pall Mall, London, S.W.1

BERMUDA

Dream islands for your Winter Holidays

You're sunning yourself on shell-pink sand, and the Atlantic murmurs beside you . . . or you're drifting in a carriage down a green lane . . . playing golf or tennis as you feel you've never played before . . . listening to the small waves slapping at your bows as you head out into Great Sound . . . or to dance music borne to you on a velvet breeze . . . for you are deep in the spell of Bermuda's coral cluster of islands, and work-a-day cares are half a world away.

SOME FACTS ABOUT BERMUDA

The Currency is sterling. There is no limit on the amount you may use there.

The Weather is uniformly mild. Even in January the average temperature is 63°.

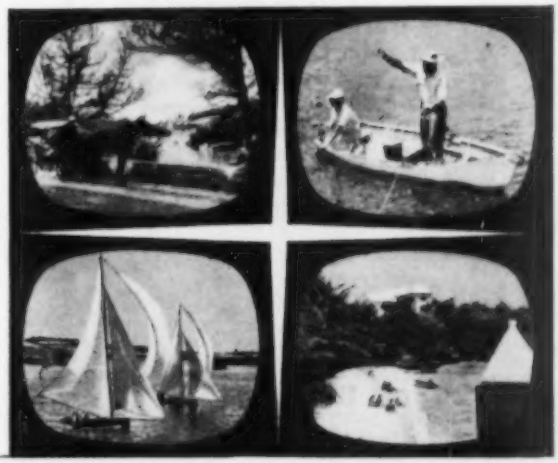
Accommodation. Bermuda's hotels rank with the finest in the world, and there are many charming guest houses.

Getting there. You can go by air direct from London (B.O.A.C.) or via New York (P.A.A.) or Montreal (T.C.A.). By sea, direct from Liverpool or Southampton, or via New York. Details of regular services, and of special winter cruises, sent on request.

Bermuda is 700 miles South East of New York. There are about 150 islands, with a total area of 22½ square miles.

When in New York on business, why not take advantage of the nearness of Bermuda, and enjoy a break there on your way home?

Write for free illustrated booklet, and information about fares and hotel charges to Publicity Officer, Bermuda Government Information Office, Regent House, 89 Kingsway, London, W.C.2. (Tel. Holborn 0487) or any ***Travel Agent.***



ESCAPE TO THE PAST

The secret of happiness

THOUGH people, in the golden age of French cookery, were excited by wars and increased by taxes, it was the table d'hote that received the full force of their intellectual enthusiasm. But, even so, there were gourmets whose single-minded pursuit of provender disturbed their fellow epicures.

Fontenelle, who said the secret of happiness is a warm stomach and a cold heart, was one of these. "I am only a stomach," he would say. "It is very little, but I am content with it." One day, after inviting Cardinal Dubois to dine, Fontenelle discovered to his horror that the dignitary liked his asparagus served in butter sauce. Fontenelle preferred oil and vinegar, but he grudgingly arranged to have the vegetable served both ways.

Upon his arrival, the Cardinal was taken by a stroke. He died. Fontenelle rushed to the Kitchens shouting "all in oil", and then returned to lament his friend.

• • •

Today little remains of that age of fluent feasting. We can still thrill to the electric drama of a first night or the magic of an autumn wood. But what further have we?

A hint of luxury survives in Perfectos Cigarettes. Made by Player's according to the finest traditions of that world-famous House, blended by the world's finest craftsmen, they are packed in boxes of 50 and 100. In an imperfect world Perfectos Cigarettes are just about perfect.

"PERFECTOS FINOS"
CIGARETTES

1754

for Wetherdair's perfect shoulders
for Wetherdair's easy drape
for all Wetherdair's advantages

you must have a

Wetherdair
REGD

the impeccable weather coat

WET WETHER WETHERDAIR
WETHERDAIR LTD.
BRADFORD & LONDON & NORTHERN IRELAND

Old friends to know. Old books to read. Old wood to burn. Old wine to drink. And let us add—old shoes to wear. But they must be shoes that had it in them to grow old. Lotus Veldtschoen shoes will be the possession of years. Watch them take the polish and, mingling it with the stains of earth and weather, acquire the complexion of an old violin.

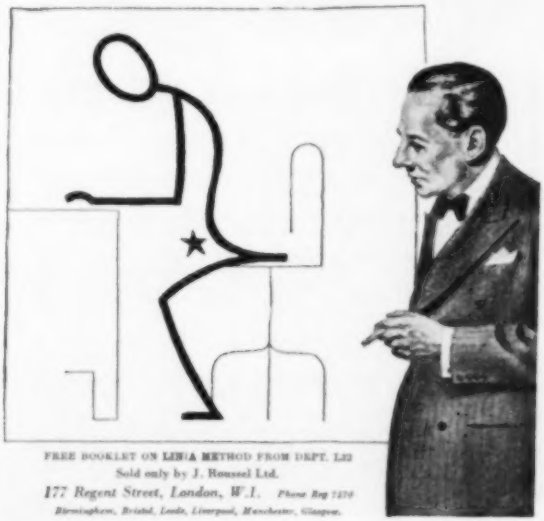
LOTUS Veldtschoen

THE MOST FAMOUS SHOE IN THE WORLD

GUARANTEED WATERPROOF

NOW **85/3** TAX FREE

Yes, I see what you mean. Doesn't look right somehow. But there's no doubt a desk life does do that to a chap! Never occurred to me, though, that it might be the reason for my feeling slack, heavy and played-out. If you say a LINIA BELT will give me a better shape than that, well—me for a LINIA BELT! Can't let anno domini have things all its own way . . .



FREE BOOKLET ON LINIA METHOD FROM DEPT. L22
Sold only by J. Roussel Ltd.
177 Regent Street, London, W.1. *Phone Reg 1270*
Birmingham, Bristol, Leeds, Liverpool, Manchester, Glasgow.

All that's best in Britain...

Year in, year out, from Cornwall to the lonely islands of the Hebrides,
Britain's fishermen fight the unending battle of the sea to reap its harvest . . . . . .
with each encounter gleaning new knowledge and experience . . . . .
in the same way the accumulated skill and experience of generations of engineers
goes into the products of the Standard Motor Company, representing
as they do in every detail of their design 'all that's best in Britain.'

The Triumph Renown

International Motor Show, Earl's Court

(Oct. 18th — 28th)

STAND 145

THE TRIUMPH MOTOR COMPANY (1945) LTD., COVENTRY. A subsidiary of the Standard Motor Co. Ltd.
London: 37, Davies Street, Grosvenor Square, W.1. Telephone: MAYfair 5011

TRIUMPH CARS · STANDARD CARS · STANDARD COMMERCIAL VEHICLES · FERGUSON TRACTORS

Morris create a new quality class in economy motoring

"Quality First" defines the standard to which each modern Morris car is made: the result is that these new models are establishing a motoring category entirely, exclusively and most worthily their own. Gratifying to think that this has been achieved without sacrifice of traditional Morris economy. Quality First Service is provided by over 2,000 Morris Dealers to enable you to get the best from your present car.

"The Quality First"

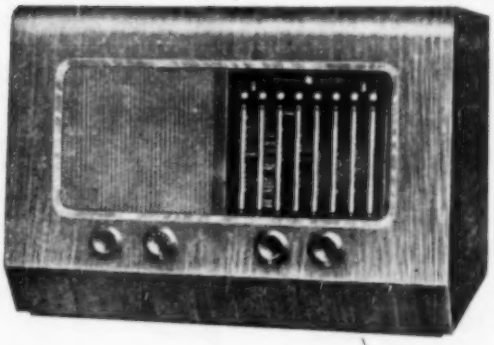
MORRIS

MORRIS MOTORS LTD., COWLEY, OXFORD · STERLING ROADSTER · SPEEDBIRD EXPORTS LTD., OXFORD, & 41, PICCADILLY, LONDON, W.1

CC 49A

★ Reaching for the Stars

Inter-planetary minded scientists may dream on things to come, but we ourselves propose at present to confine our activities to this planet earth. If you don't possess a modern first-rate receiver, you are certainly unaware of the immense variety of excellent programmes available today; probably you don't even enjoy good reproduction of your local B.B.C. broadcasts. The Pye P35 has been specially designed for the world wide listener who wants *perfect* reception. See your local Pye dealer and hear for yourself what the world has to offer for your entertainment.



MODEL P35

5-valve 8-waveband superhet for A.C. mains. Fully bandspread short wave coverage. Provision for pick-up and extension speaker.

25½ Gns. (Tax Paid)

MADE IN CAMBRIDGE
The Centre of Scientific Research

PYE

PYE LIMITED • CAMBRIDGE

H.P. 45

In the Service of Industry

G.B.-Bell & Howell

16mm. Film Projectors

How HOOVER Ltd. use a G.B.-Bell & Howell Film Projector

"1. Apprentices and technicians are shown films about various aspects of engineering. 2. Specially made films are shown in the course on motion economy and method improvement. 3. Films on hygiene matters are shown to juvenile classes. 4. Hoover-sponsored films are shown to our work-people and visitors. 5. Directors and Executives visiting overseas markets use our cine camera, and we screen the resulting films. 6. General interest films are shown in the evenings to members of our Sports Club. Yes, we should hate to be without our G.B.-Bell & Howell Projector!"

Every industry—almost every department of every industry—has a use for a G.B.-Bell & Howell Projector. Take your own concern; you know by experience that motion pictures provide the most effective means of communication with brevity, clarity and precision, particularly for instructional training, the demonstration of technical processes, time and motion study, and sales promotion. We should like you to know also that G.B.-Bell & Howell Projectors are *the finest in the world for the reproduction of full colour and black-and-white 16mm. film.* A sweeping statement—but nothing short of the truth, in the opinion of leading cine technicians and many non-technical users. Precision-engineered to the most advanced designs, G.B.-Bell & Howell Projectors are remarkable for their high-quality performance and dependability. In sight and sound they are as near perfect as the ingenuity of man can achieve—and yet so simple to operate. May we prove it by giving you a demonstration without obligation?

(Illustrated) The G.B.-Bell & Howell 16mm. Sound Film Projector Model 601. Projects black-and-white and full colour films with true-tone reproduction of image and sound. No 'flutter'; interference eliminator; auto-lubricating; fast rewind; public address system. Lifetime service and guarantee. Other models available for rooms, halls, auditoriums, &c., of any size.

In this series of advertisements we are happy to associate two world-famous products. Other famous users include Rolls-Royce, Carreras, Dunlop, English Electric, Mond Nickel, I.C.I., Shell-Mex, &c. We believe that a G.B.-Bell & Howell Projector could be of service to your Company, too—let us demonstrate its applications.

G.B.-Bell & Howell

16mm. FILM PROJECTORS

Distributed by G.B. EQUIPMENTS LTD.
A Company within the J. Arthur Rank Organisation.

To G.B. EQUIPMENTS LTD., Industrial Service Dept., Mortimer House, 37/41, Mortimer Street, London, W.1.

We are interested in G.B. Bell & Howell 16mm. Film Projectors:
Please send full details of all available models.
Please arrange a demonstration at the address below.
Please send catalogue of G.B. Films and details of G.B. Industrial Film Distribution Service.
Delete line not applicable.

Company's Name .....

Executive .....

Address .....

.....

P/2

A sweet pipe. A comfortable pipe. Well-made and well-balanced. A Barling, the pipe that gives perfect pleasure from the first fill. Take care of your Barling Pipe—supplies are still limited.

Manufactured in London since 1812 by
B. BARLING & SONS
"Makers of the world's finest pipes"

"I'll settle for a Capstan"

What's better than a Capstan to clinch that friendly deal? This really good cigarette *is made to make friends.*

Have a CAPSTAN

Issued by The Imperial Tobacco Company (of Great Britain and Ireland), Ltd. CC742EB.

By Appointment Cyder makers to H.M. KING GEORGE VI H.M. QUEEN MARY
William Gaymer & Son Ltd. Attleborough & London

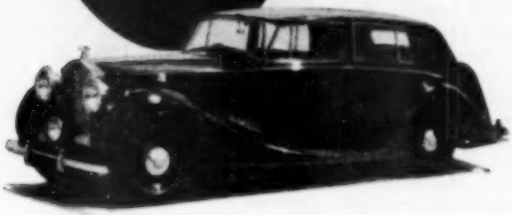
Gaymer's
FLAGON CYDERS
Two Cyders that maintain the GAYMER tradition for quality. Obtainable from your Wine Merchant or Licensed Grocer.
FAMOUS FOR OVER 300 YEARS

Beautiful · Healthy
EASTBOURNE
For glorious Autumn Holidays with a summertime climate. First class hotels, entertainments and sports. Fast Electric Trains hourly from Victoria.
Guide (2½d. Stamp) from E. W. Lee, Dept F2 Information Bureau
SUN TRAP OF THE SOUTH

THE ORIGINAL Swiss PROCESS CHOCOLATE
Famous since 1826!
SUCHARD CHOCOLATE LTD., LONDON S.E.16

Reproduced by permission of the Trustees of the National Gallery.

When nature endows an artist with rare genius it also implants an urge of expression, the fruits of which enrich mankind. This jewel of portraiture by Rembrandt, subject Philips Lucasz, is in the National Gallery.



ROLLS-ROYCE

THE BEST CAR IN THE WORLD

ROLLS-ROYCE LIMITED. 14-15 CONDUIT STREET, LONDON W.1

Service Works: Lombard Road, Morden Road, Merton, S.W.19. LIBerty 7222

Nice weather for ducks?

It's time to think about wet-weather wear. For ladies, we have everything from a riding mac to truly feminine coloured raincoats in gaberdine. For men, there's a really first-rate selection of mackintoshes and cotton or woollen raincoats. For everyone, the feather-weight oiled-nylon mackintosh—weighs about 5 ounces, folds to nothing and won't crease!

WET UNDERFOOT

In the ladies' footwear department, you can see some elegant ways of keeping your feet dry: a mid-calf overboot of fawn gaberdine, wool-lined (65/2); lined and unlined boots, rubber over-boots and Glastonburys galore. Men find dry comfort in Veldtschoen; in snow boots (clip fasteners, all-rubber or cloth covered, 24/-); in fleece-lined ankle boots and the stout, good looking Gorse calf country shoes

DRY OVERHEAD

An Army & Navy umbrella is a good deed in a naughty world. Its Tonkin cane shaft is matched to your height and weight. Its handle may be of whangee, cherry, ash or hand-polished Malacca. Its details are impeccable. The price? With pigskin handle and silk cover, £8. 15s. In nylon, £5. 15s. For ladies, umbrellas covered in striped or tartan French rayon with toning leather crook handle and frilled case (about 85/-) or in pastel nylons (which roll thin) with straight handle in matching leather at about 67/-

Army & Navy Stores

EVERYTHING FOR EVERYONE

VICTORIA STREET SW1 · VICTORIA 1234

5 minutes from Victoria Station

WHEN MEN WERE MEN AND WOMEN WERE WOMEN

THERE WERE GIANTS in those days, as the old saying goes. People in olden times mostly had a vigour, a gusto, a pleasure in living that is often killed by the bustle and strain of modern life. 'Sanatogen' gives you back that gusto, that pleasure. 'Sanatogen' creates new reserves which will recapture for you that vitality and excitement of an heroic age. It supplies essential phosphorus and protein to build up both nerves and body, in a form the system can easily assimilate.

SANATOGEN THE NERVE TONIC

'Sanatogen' (Regd. Trade Mark) is obtainable at all chemists from 5/6d, inc tax.

What is ELEGANCE?

ELEGANCE is in the mode . . . but it is much more than being in fashion.

It is the look of distinction created by taste . . . expressed in attractive ensemble, impeccable grooming, a flawless complexion.

An Embassy complexion . . . exquisitely smooth, clear, fresh . . . has such loveliness!

Your precious complexion surely deserves the *greater* care of truly mild Embassy Soap made by Pears for elegant women! 8½d.

Pears Embassy Soap

TT 36.06.00

John's starting out in the World . . .

He's earning his living and he's got to find his own feet. What an advantage it is for him to have the Y.M.C.A. where he can meet his pals and join in the games and hobbies he likes. And what a comfort to his parents to know that he spends his spare time in a friendly, wholesome atmosphere among the right sort of people!

Many a young man entering the Forces or starting a civilian career finds lasting personal friendship and spiritual support in the Y.M.C.A. But the need for its service grows daily greater.

Please send the most generous donation you can afford to help the Y.M.C.A. to extend its work.

Donations may be sent to the Rt. Hon. the Earl of Athlone, K.G., G.C.B., President of the Y.M.C.A. War and National Service Fund: 112, Great Russell St., London, W.C.1

Y.M.C.A.

Y.M.C.A. WAR AND NATIONAL SERVICE FUND
(Registered under the War Charities Act, 1940)

Digestive Sweet Meal Biscuits by McVITIE & PRICE

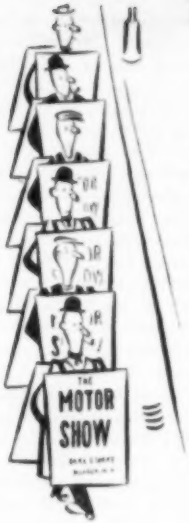
FAMOUS FOR OVER 50 YEARS

Makers of Finest Quality Biscuits

McVITIE & PRICE LTD · EDINBURGH · LONDON · MANCHESTER

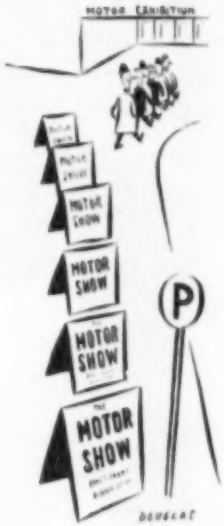
PUNCH
or
The London Charivari

THE MEMBER OF PARLIAMENT



. . . And whan we hadde comen to a toun
Which that y-cleped is Bob-up-and-doun,
By morwe-tide, whan the sonne was bright,
We sawe up-on his weye a gentil knight
That rood with douncast heed and dolful chere;
A kerchef had he tyd about his ere,
And wounden at his throte a moffler warme:
Ther was al-so a sling up-on his arme,
For it was al to-broke, wey-la-wey.
In sad and woful voys he seyde "Good-dey!"
"What aileth?" quod ure Hoste, "and artow seke?
What evil fo thin arme dorste breke?
What peyn is at thin ere, and at thy throte?"
"Seke am I," quod the knight, "yet moste I vote;
I may no lenger reste and lye a-bed,
Sith of the whippe I have gret fere and dred,
And tremble at his mighty thre-fold lyne;
Ther-fo I com nat to Seynt Thomas shrine.
And for my helth, god soules, I bid you preye
As now to Westmynstere I wend my weye,
For I am of the Kinges Parliamente;
Ther-to I go with heigh and brave intente."
"Now for thy helth" ure Hoste seyde, "preye we alle,
Ne rekke of *Ay* or *No* what may bi-falle:
So go thy weye, and cast thy vote *a*-right,
And God the spede, as thou art gentil knight."
"Gramercy," quod this knight, and went his weye;
His hors were gode: I han namore to seye. . . .

G. H. Vallins



Squatter

"Adopting unless claimed, Ginger Kitchen, found Grove Road."
Advt. in "Eastbourne Chronicle"

"Keen young man, with drive and initiative, wanted as advertising and circulation manager of psychic weekly."
Advt. in "World's Press News"

Right man need not telephone, call or write.

We regret that the continuance of the Printing Trade Dispute has again made it impossible to produce a full-size PUNCH.

"Any side street from the front will do, they nearly all lead to and from the front."—*Travel guide*

And you'll probably miss the others anyway.

Outsize

"Dunlopillo 3-seater Lounge Suite, 39 guineas."
Advt. in "Bristol Evening Post"

THE WRITER'S CRAFT

II. INTERVIEWING

IN my last article I gave some hints on specialization, and explained how the writer gathers information about his chosen subject—in this case apes. I should now like to deal with a few of the preliminaries to the actual writing of an article.

Let us suppose that one morning our writer notices in his *Times* an item headed "Mandrill bites M.P." Now of course he may simply snip out the paragraph, sorting it away with the other cuttings in his "Mandrills" box—or his "Mandrills and M.P.s" box, if he has one. On the other hand he may decide to use it as the basis of an article.

First there will be an interview with the M.P. I am assuming, in this example, that our writer is not yet recognized as an expert in his particular line. If he is, of course, some editor or other—perhaps the editor of *The Times*—will already have been on the telephone. A few hurried words—"Will you see mandrill-bitten M.P.? St. George's Hosp. Red-hot top"—and the writer hardly has time to sharpen his pencil before the wail of a siren announces the arrival of *The Times* staff-car, with its crash-helmeted driver. In this case, however, our writer will receive no such message, and he will have to get himself to the hospital as best he can. We assume that he has no money to throw away on taxis, and that he cannot afford to run a car. A bicycle, however, he *must* have, and it goes without saying that unless he is in the evening of life his machine will be a racing model of a reliable make. I must apologize here, to those who are on fire to put pen to paper, for dwelling for a moment on the tendency of needle-like stone chippings, splinters of glass and the like to work their way into a bicycle tyre and so into the inner tube; but it should be noted that no journalist worthy of the name would dream of going to bed without giving his tyres a really thorough inspection and carefully picking out any sharp particles likely to cause damage. We may not be able to write like Stevenson but we can at least look after our bicycle tyres. Time is vital, and a puncture means delay.

I do not imply, of course, that the writer, having decided on an interview, should immediately rush from the house, throw himself across his bicycle and be away like the wind. He has his preparations to make, though with practice they need not occupy more than a few seconds. First, the notebook will be opened and doubled over, so that either side is available for instant use. One side will be divided into four with a couple of swift pencil-strokes, and the sections so formed headed "Mother," "Father," "Hobbies," "Appearance." The other side will be headed "Story." (The purpose of all this will be made clear in a

"*Why ever should* they *choose* our *spot?*"

signed
The United Nations
Yugoslavia
We Guar
Western Germany
We Guarantee
Persia
We Guarante
Korea
We Guarantee
HONOURED
signed
The United Nations

THE PORTENT

"Mrs. B is out—

washing for Mrs. C—

who is sitting with the mother of Mrs. D—

who is whitewashing for Mrs. E—

moment.) Next, reference books will be consulted for a few facts about the injured M.P. It may be discovered, for example, that his grandfather lost his life in a quicksand. Information of this kind is invaluable in the first rather awkward moments of the interview, and the journalist soon learns to turn it to account. Finally, as a matter of courtesy, a telephone call to the hospital. It is best to speak to the matron, who is used to dealing with such matters. The usual form is something of this sort: "J. Smith covering mandrill-bitten M.P. for Welder's Weekly"—or whatever paper the journalist has in mind—"Ten-minute interview required. Arrive 1500 hours." Permission will usually be granted immediately, but the writer should remember that this is a concession on the part of the hospital authorities; it is good policy always to leave a card with the senior surgeon on duty; nor will a well-turned compliment to the matron come amiss.

Now, what is it that the public will want to know about our injured M.P.? Here we see the purpose of our headed notebook. Mother, Father, Hobbies, Appearance, Story—during the course of the interview each section will gradually be filled, later to form the basis of a sparkling and provocative article. If possible no direct questions should be asked, and this is more than ever important in the particular case under review. Even to one in the full pride of manly vigour a blunt "What is your mother's weight?" comes like a douche of cold water. To an M.P. already harried to a frenzy by political opponents and now set upon by a mandrill such a question may well be the prelude to hysteria. Hospital authorities are busy people, and it needs only a word from an excitable nurse who has had the trouble of rooting a strait-jacket out of some dusty cupboard to create a very unco-operative attitude to our journalist, and perhaps an outright veto on his future attendance at the hospital. At last our writer pockets his notebook and cycles briskly home. Practice makes perfect, and it is not long before his pen is gliding smoothly over the paper:

"It is not the lot of every M.P. who has been bitten by a mandrill to have a mother who is a B.A. and a father who twenty years ago was within an ace of playing for Surrey, and this afternoon I said as much to the scanty-haired, rather prominent-eyed invalid who lay twirling a honey-coloured moustache in a narrow bed at St. George's Hospital.

"'I had been match-box hunting—it is a hobby of mine—with the Minister of Health,' he said. 'We were late for the House, and were pounding along together when suddenly——'"

But the article itself is a large subject, and must be left for another occasion.

T. S. WATT

"Mrs. B—— known to readers as Elsie D—— is now the Mother of a bouncing baby boy. The son and heir was born in Ormskirk Hospital. Mr. and Mrs. B—— are in high dudgeon over the whole affair."

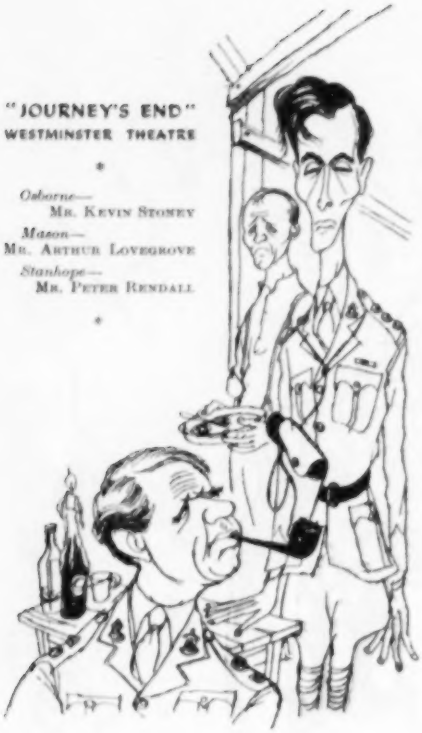
Parish magazine

Hm.

who is cleaning for me—

while I baby-watch for Mrs. B."

"I seem to be suffering from a fit of melancholy this morning."



"JOURNEY'S END"
WESTMINSTER THEATRE

Osborne—
MR. KEVIN STONEY
Mason—
MR. ARTHUR LOVEGROVE
Stanhope—
MR. PETER RENDALL

Agatha Payne—
MISS MARY CLARE

May Beringer—
MISS JEAN CADELL

Lucy Amorest—
MISS MARY JERROLD

"THE OLD LADIES"
LYRIC THEATRE, HAMMERSMITH

Frederick—MR. ANTHONY MARLOWE
Victoria—MISS BRENDA BRUCE
William—MR. HUGH BURDEN

"HOME AND BEAUTY"
ST. MARTIN'S THEATRE

CRITERION THEATRE

MISS RUTH DRAPER
AS SOMEONE ELSE

THEATRE SKETCHBOOK

BAIT

"'ON occasion of change in colour of British fourpenny stamp over-fifty seeks post as confidential clerk.' There's a *non sequitur* for you." Chetwynd read the small advertisement aloud from the paper he was holding, threw himself back in his chair, and laughed at the folly of mankind.

"Nothing to laugh at," I said. "*Non sequiturs* pay in advertising. Gardeners aren't easy to come by in our part of the country; but when our gardener left us recently after unexpectedly inheriting £50,000 from a remote relative in Australia I had only to advertise for a 'gardener to replace one who has unexpectedly inherited £50,000 from remote relative in Australia.' Applicants fought for the post."

"I don't get it," said Chetwynd. Chetwynd's weak point is his logical mind.

"Then there was my Aunt Ethel," I went on patiently. "For years she failed to get the price she was demanding for a pewter tea-service she wanted to sell. I advised her to try, 'Gentlewoman, survivor of four reigns, willing part pewter tea-service good offer.' The chosen purchaser no doubt felt the tea-service gave his wife a direct link with royalty and a guarantee of longevity."

"Proceed," said Chetwynd, waiting for me to overreach myself.

"My best bit of work was last summer," I complied. "I had left arranging our holiday rather late and couldn't get suitable rooms where I wanted to go. So I put an advertisement in the local paper, 'Londoner, run down by paddle-steamer in infancy, requires holiday accommodation for self and wife.'"

"Any liar can make up a fantastic story like that," objected Chetwynd.

"I didn't make it up," I said. "My advertising is always dead honest. I merely went over my past and picked out the most spectacular and appealing incident. Most people could find something. Anyway, golden-hearted landladies stormed my box number in their eagerness to make up to me for the rigours of my infancy. One, whose lodging space just wouldn't stretch to us anyhow, sent me a pound for the Waifs and Strays Society."

But I was getting nowhere; Chetwynd's attention had wandered. Outside working hours his great interest is stamps. "I've been wondering," he remarked. "That chap mentioned stamps, you know. Perhaps he's a philatelist. I need a new clerk."

"No, *he's* not a philatelist," I said, "but I shouldn't be surprised if his new employer is." HH

"Dr. —— of Portland, Oregon, has announced that he is breaking up his famous collection of 50 cases of embalmed, mounted, and catalogued fleas. He intends to start collecting all over again."
"The Glasgow Herald"

From scratch, of course.

Slapstick

"'The Association is non-profit-making and one of its tasks will be to carry out national campaigns to put ice-cream in the public eye,' Mr. de Smitt said to-day."—*"Bristol Evening World"*

FOUR CORNERS OF SLEEP

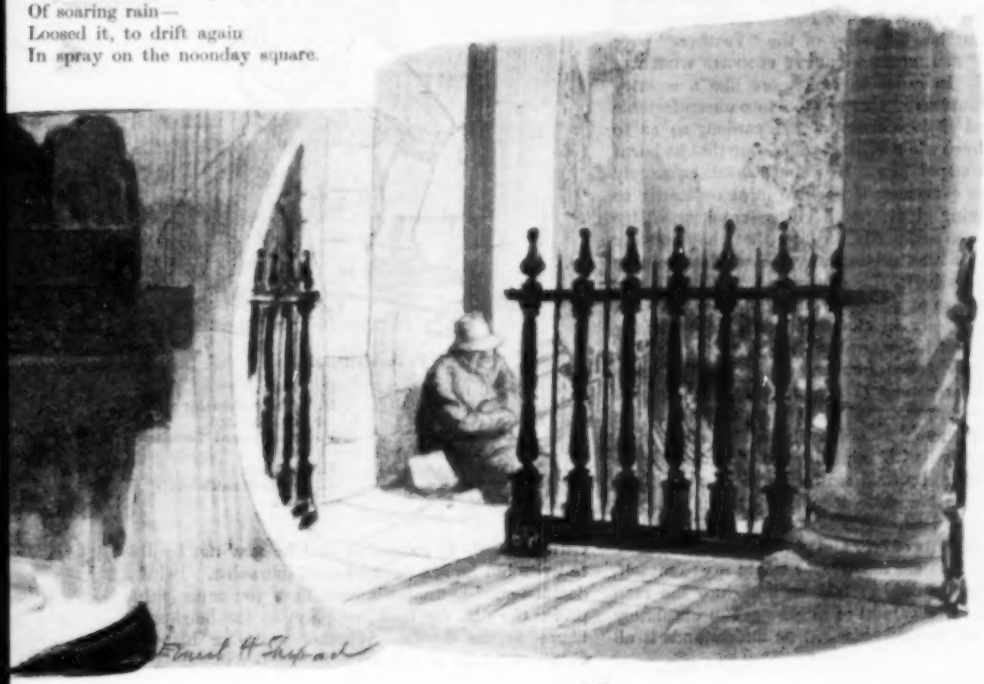
TRAFALGAR SQUARE

I HAVE seen sleep
Rolled into nestling birds
Crowded along a crusted perch
Of crumbling stone
Hid from the light of the moon
High on St. Martin's Church.

Day slinks beneath
The lions' folded feet.
Grey shadows creep abroad.
The gates of sleep
Are locked: stone guardians keep
Lone vigil at night's cold cross-road.

A beggar droops
Low in the darkened door.
The jingling penny tips his tin.
Hope lightly skips
Across his dreams—then slips
Down into sleep again.

And sleep has held
Curved in a dreaming pause
The fountain's wide parabola
Of soaring rain—
Loosed it, to drift again
In spray on the noonday square.



LIFEMANSHIP

III. WRITERSHIP

Authorship consists very largely of a succession of enormous gambits. Wordsworth is obviously one big ploy. So are Macaulay, Prudence Wheeler, and a hundred others. The boundary between these and our own work in this field is often a very narrow one. However, the Yeovil Trustees have agreed, perhaps artificially, to demarcate the following as genuine ploys of writership.

Basic Writership

WE will take Workman as a sound example of the basic writerman.

The novels of E. J. Workman were of the third class in respectable fiction. He never sold less than fifteen thousand; usually twenty-five thousand.

He never trained with us, but it was on our advice that he changed his name. His real name, Cyril Delamere, was much too near the truth to be used in his particular author ploy.

He lived at a sufficiently inconvenient distance from the farthest-flung station of Metroland to be regarded as a countryman, in a modernized house one wall of which, after tremendous hacking and scraping, stood revealed as genuine Georgian.

He wore an open-necked flannel shirt in the morning; on country walks usually had a large sheep-dog at his heels, though he obviously disliked dogs and knew nothing of sheep; made regular visits to the private bar of his local and played a great deal of darts very badly, got *Picture Post* to photograph him in the ancient bowling alley of the "Feathers" over the caption "E. J. ROLLS A PRETTY PUMPKIN WITH THE LANDLORD." In order to look more like a country author he would screw a camp stool into uncomfortable but sheltered little corners of his garden, so as to acquire sunburn while writing, well aware that he burnt very slowly and patchily. He would also talk extremely ordinarily to everyone; if possible most ordinarily to some wandering gipsy, noted village crook or village sex maniac—so ordinarily, in fact, that they scarcely knew what he was getting at. He would also talk equally ordinarily to the rector and the local titled woman. He was extremely ordinary about cricket and infected everybody in the team with an unusually ordinary way of hanging about the pavilion.

If anybody asked him some important literary question—the meaning of a word or the place of a preposition—he would say "Yes, what the hell is the correct thing there," as ordinarily as anybody.

Occasionally, with him in the "Feathers" on Saturday nights, I would see him take in a week-end guest, with business-like face, neat town suit and glistening black hair. This unsuitable man would be made to drink pints of beer and play darts till long after closing time. "Film executive," I would say to myself. E. J. Workman would in fact so introduce the man with a "got to be careful of him . . . I'm absolutely hopeless at the money side . . . he understands it all anyway."

But I'd feel sorry for this stranger, because I knew that he was probably negotiating for the film rights of one of the Workman novels and that if so one could be certain that going home after his exhausting time in this Bucks retreat he would find himself £1,200 down on the deal. For, though E. J. Workman couldn't write, he was ferociously bright on the finance side.

Newstatesmanship's Approach to Damned-good-journalist Play (lower critic play)

Newstatesmanship is simply the name for higher Critic Play, and we have a few words of advice to offer here.

There is a distinct flavour of good writing about the former, fatal to the latter. The morning paper

E. J. WORKMAN

A. Dart
B. Pipe
C. Clean open-necked shirt
D. Leather shoulder pads (for shooting)
E. Leather elbow rest (for stalking?)
F. Rough tweed "hacking" coat
G. Dairy Farmers Gazette
H. Jodhpurs
I. Strappings (unsoiled)
J. Straps
K. Rawhide ankle boots
L. Sheep dog
M. Stick

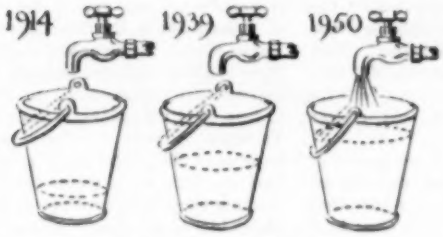
critic has only to remember that he may not be able to write but he is a damned-good-journalist. Being a damned-good-journalist means that you must either praise the film (or book, or play) to the heights, or blame to the depths. Whether praise or blame is chosen depends, if you are a damned-good-journalist,

on your last week's article. You must never praise or blame two weeks running.

In Newstatesmanship, on the other hand, definite pros and cons are barred: and they are difficult, anyway, because pro-ing and con-ing is never the best way of going one better.

(a)

(b)



Numbers of Bolsover's Coot proved to have bred on East Anglian sewage farm

ILLUSTRATIONSHIP

(a) WRONG illustration for a Natural History Book entitled *Bird Flocks and the Breeding Cycle: a contribution to the study of avian society.*

(b) WRONG illustration for a Natural History Book entitled *Thoro' Bush Thoro' Brier; a rambler's and scrambler's log of holiday finds up the Exe.*

"Go One Better or You Go One Worse"

The critic must always be on top of, or better than, the person criticized. Sometimes the critic will be of feeble and mean intelligence. The subject of his criticism may be a man of genius. Yet he must get on top. How? the layman asks.

By the old process—of going one better. Hope-Tipping of Buttermere had never really read a book since his schooldays, much less formed an original judgment. But he specialized in his own variations on the formula. He would skim some review dealing with the author involved, find out the quality for which this author was most famous, and then blame him for not having enough of it.

H.-T. first made a name for himself in 1930 by saying that "the one thing that was lacking, of course, from D. H. Lawrence's novels was the consciousness of the sex relationship, the male and female element in life."

Get the Hope-Tipping angle. Talk about the almost open sadism of Charles Lamb, or about Lytton Strachey as a master of baroque. "The deep superficiality of Catullus" is Hope-Tipping's too. Never, by any shadow of a chance, was there a hint of a cliché in the judgments of Hope-Tipping.

Another way of going one better is to be surprised. Thus: "I am surprised that so eminent a scholar as Dr. Whitefeet" . . . "We all owe a great debt to Dr. Whitefeet" . . . "Where should we be without Dr. Whitefeet." Then go for him.

Learn how to smile good-humouredly at Dr. Whitefeet's analysis of the early love poems of Sebastian Cromer. Say "Surely it doesn't matter whether it was Paulette or Nina to whom Cromer was referring when he wrote 'eyes twin pools of onyx.' The important point for us who come after, surely, is that here is a man who lived, breathed, moved and had his being. Nay, who loved with warm human passion, be she Paulette, Nina, or Proserpine herself." This is the "for God's sake" branch of the "After all" section of writership.

Dr. Whitefeet may be rather slow, but he will have a definite feeling that he was being got at in some way.

Observe how, in Newstatesmanship, the critic is invariably a tremendous specialist in the subject under review, and must at all costs be more so than the author of the book discussed.

It doesn't matter if the subject is as remote as the study of Greek in Lower California, the reviewer must be there before. An easy method is to say "I am surprised that Mr. Sprott does not give more credit, in the main body of his text, to that fine teacher and impeccable scholar Dr. Kalamesa of Joinstown." This is considered quite fair, even if you have never seen the name Kalamesa, which of course you never will have, except in some footnote or appendix to Sprott's book.*

STEPHEN POTTER

(To be continued)

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* J. Betjeman, in a series of conversations with me, has reminded me that in Reviewer's Basic, which he has studied for so many years, any attack on the author under review is essentially friendly. J. Betjeman has kindly turned aside from his second volume on *Periodship* to summarise for us his findings. They are as follows:

Friendly attacks should begin with faint praise, but be careful not to use adjectives or phrases of which the publisher can make use in advertisements. Safe faint-praise adjectives are *catholic*—*i.e.*, too wide in treatment to be anything but superficial; *well-produced*—i.e., badly written. Alternatively, "The illustrations, of course, are excellent," or *painstaking*—i.e., dull.

Effective methods of attack are:

(i) To quote from a book no one else has read but you.

(ii) To imply that you are in some college or institution where the subject under review is daily discussed, so, of course, you know better but think this author quite good for one who has not had your opportunities of acquiring more knowledge.

(iii) To begin "Serious students will perhaps be puzzled . . ."

(iv) To say "In case there should be a Second Edition . . ." Then note as many trivial misprints as you can find.

It may well be that the author you are reviewing is someone who may be useful to you in the future. In that event write one signed and favourable review, and attack the book anonymously in another review in *The Times Literary Supplement* or *The Listener*.

OLD MASTERY

IT may seem a little late in the day to ask "What is an old master?" but recent additions to the National Gallery (which come ever closer to our own time) make the question pointed. The dictionaries do not help in the matter, because they still go by fixed limits of date which have, in fact, long been disregarded. The "old master," they say, is one of the great European painters who lived at some period between the thirteenth and the seventeenth centuries: but who now would refuse the title to such eighteenth-century men as Canaletto or Chardin, Reynolds or Gainsborough? Who would seriously maintain that the race became extinct with the death of Rembrandt or Velazquez? Who would protest if Constable (*d.* 1837), Turner (*d.* 1851) or Corot (*d.*1875) were included in an old master exhibition?

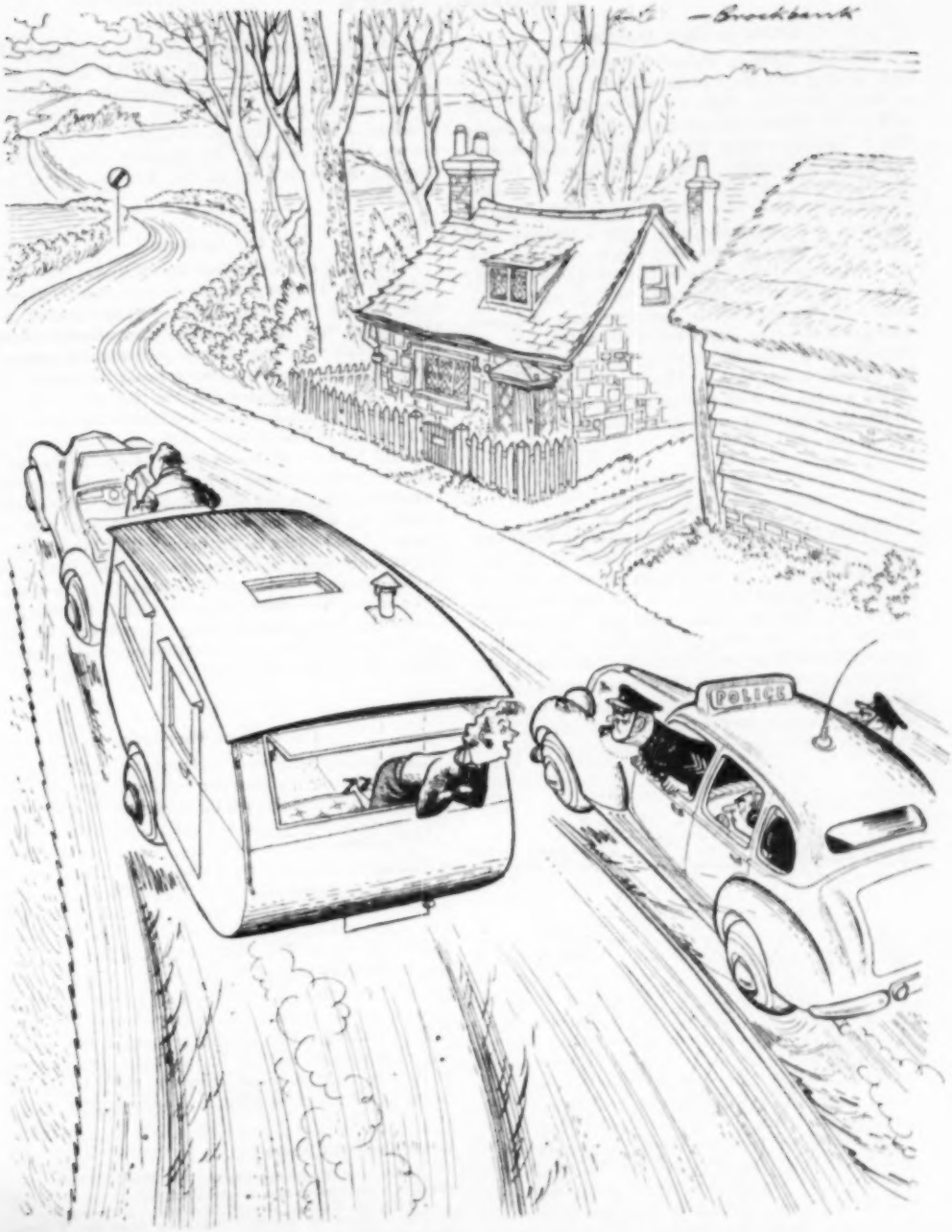
It seems that a quiet system of "promotion" goes on: that the list of classics can be extended: that dates can, within reason (that is, if we have had time enough to reflect quietly), be left out of account. How much time is needed for reflection varies quite a lot. It took three hundred years for El Greco to be judged an old master and not simply a man with defective eyesight. On the other hand Whistler, a mere sixteen years after his death, was admitted into the company of the National Gallery's immortals. By 1919 everything that could be said against him had presumably been said and his work had survived the ordeal. One might boldly assert that an old master need be old enough only for everyone to have agreed about his merits: that when no serious dissent is any longer possible the state of old mastership is reached.

This would imply an eventual agreement between painters and the lay appreciators of art who have somewhat different tests to apply. For the painter the old masters are superb fellow-workmen, up to every wrinkle of their craft, knowing exactly what to do and how to do it, before whose works the most arrogant and rebellious modern is subdued to the rôle of trustful student. The lay person is likely to be less aware consciously of this technical strength, much more of the general emotional effect. When a work satisfies both, as a conception which adds in some way to human experience and as a technical achievement, it is impregnable indeed.

How impregnable were those artists, late nineteenth-century men, some of whom lived on into our own century, whose works, requisitioned from the Tate, are now on view at the National Gallery, in some instances for the first time? Are we all agreed about Courbet, Manet, Degas, Monet, Pissarro, Van Gogh? Here is a new and nice problem in appreciation which adds to the always good reasons for a visit to Trafalgar Square. Courbet, perhaps, is of old master rank: artists look on him as a giant, though whether there is general agreement about him as yet from every point of view is another matter. With Manet one is more certain (though he could be better represented than by the fragments of his "Execution of Maximilian"). The painter respects his technique. The public concurs in regarding such a picture as the "Bar at the Folies Bergère" as a human masterpiece. Manet has a claim (he contests it possibly with Cézanne) to the title of "last (or latest) of the old masters."

About others of the newly-promoted artists more doubts may linger. Are Monet and Pissarro, admirable as they were in many respects, quite of the calibre to gain universal homage? Is Van Gogh a craftsman of the great company? Where the highest standards are concerned even famous artists may stay a little longer on that distinguished waiting list which it seems to be the task of the Tate Gallery to provide for its senior partner—among the possible old masters whom we need a few more years to decide about.

WILLIAM GAUNT



"On your way by, would you mind asking my husband not to drive so fast?"

BOOKING OFFICE

Crime in High Quarters

Mr. Alex Comfort, while considering the aggressive egocentricity and other pleasant traits that are liable to characterize the rulers of a modern State and even at times to further their efforts to climb, would dearly like to psycho-analyse for our benefit certain contemporary politicians. He is little consoled by the opportunity for uninhibited commentary on the manic-depressive neuroses of a Hitler or a Caligula. In his profound and not unhopeful study—*Authority and Delinquency in the Modern State*—he is concerned with all those personal idiosyncrasies that point to criminality on the international stage and having, when all is said, considerable faith in the soundness of human nature he looks to the practice of mutual aid, the racial impulse of sociality working through innumerable individuals, rather than to formal groupings of peace-loving powers, to bring an end to hatreds and killings no less than to faulty penology and distorted education among the sons of men. C. C. P.

In Darkest Italy

Within the Bubble is a conventional cloak-and-poison drama, set in the troubled Italy of the mid-nineteenth century by Mr. Joseph Shearing. It finds an old lady respectably settled in Cornwall but admitting to an exciting youth, and then goes back to describe how, an unhappy foundling suspected of killing her rich foster-mother, she had decamped with a bagful of jewels and a faithful companion and roamed miserably through Italy, imagining herself the object of a hunt for which the Roman police were far too busy. Two men colour her adventures, and her extremely cold-blooded murder of one of them makes impossible her marriage to the other. Or does it? With such a woman we are not entirely convinced. The novel, which sets out to be grim, is not grim enough. Its dialogue is uneven, and its narrative, which fails to convey the full frenzy of the heroine's state of mind, scarcely carries us through the long periods of her indecision. E. O. D. K.

Up the Aesthetes!

The world has always had its escapists, from Lot, through the Pilgrim Fathers, to the latest refugees from behind the Iron Curtain. They disliked an ideology, or that ideology's physical manifestations, or both. As materialism rendered it harder to flee ugliness, the Victorians sought out new retreats that were also approaches; and you can still, Mr. Richard Aldington suggests, evade the intellectual exhibitionism of to-day by reverting to *The Religion of Beauty* as practised in England between 1870 and 1900. Here, at its best, is nature not denatured and art as a worthy response to nature. The anthologist's exhilarating introduction avoids the definition of such ticklish concepts as "beauty" and sticks to the historical and exemplary. His æsthetes range, in verse and prose, from Ruskin to Rachel Annaud Taylor, an American Pater in petticoats whom he rather overrates. This, however, is mainly due to a generous policy of preference for the minor figures of the movement whose work is unappreciated and hard to come by. H. P. E.

The Gallant Forty-twa

The trouble with most regimental histories is that they are written by members of the regiments concerned; intent on doing justice to everyone they pepper their painstaking accounts of actions with the names, and generally the Christian names, of everyone involved, with the result that to the outsider the thing becomes pretty well unreadable. The Black Watch are fortunate in that one of their most distinguished officers is also a distinguished man of letters; and in *The Black Watch and the King's Enemies* Colonel Bernard Fergusson demonstrates triumphantly how, without omitting the esoteric detail the regiment requires, such an account may be imbued with universal appeal by sheer skill in writing. This stirring account is not only a first-class piece of military history but a literary work in its own right, a proud, inspiring story to lift the hearts of all who love adventure and romance.

B. A. Y.

Books Reviewed Above

Authority and Delinquency in the Modern State. Alex Comfort. (Routledge and Kegan Paul, 8/6)

Within the Bubble. Joseph Shearing. (Heinemann, 9/6)

The Religion of Beauty: Selections from the Æsthetes. Richard Aldington. (Heinemann, 12/6)

The Black Watch and the King's Enemies. Bernard Fergusson. (Collins, 15/-)

DIFFICULT

"MY name is Green," said the young man. "Are you the examiner?"

"Correct. How did you guess?"

"Every time a car drives past, you shake your head and frown."

"No wonder. Shouldn't be on the road at all." They walked to the car at the kerb. "Blind, most of 'em. Wouldn't trust 'em with scooters."

"Quite agree," said Green, and opened the door of the car.

It was a very long car, very shiny and expensive. It seemed to be crouching ready to spring.

The examiner got in beside him.

"All right," he said. "Straight on to the traffic-lights, and turn left."

Green turned the key and pressed the starter, and got the Light Programme. He turned it off and pressed something else, and the car came to life. He depressed the footbrake, frowned, and released it. He looked up at the examiner sheepishly, and then pushed his foot against the clutch-pedal, and seemed relieved.

The examiner regarded him impassively.

"I think it may turn out to be quite sunny after all," said Green, pushing the gear-lever this way and that in a tentative way.

The examiner drummed his fingers on a little notebook.

Subdued grating noises came from under the floorboards.

"Straight on to the traffic-lights," said the examiner, opening the notebook and taking out a gold pencil, "and turn left." He twisted the knob of the pencil until a business-like length of lead protruded, and added "In your own time of course."

The car shot forward noiselessly, missing a parked bicycle by an inch. The gold pencil fell on the floor, and the examiner bent to pick it up and bumped his head sharply on the radio volume-control.

"This isn't an aeroplane, you know," said the examiner.

Green laughed encouragingly, and pressed the footbrake. The examiner jerked forward, and bumped his head on the volume-control and dropped his pencil, notebook, hat, and a copy of the *Highway Code*.

"Lights," explained Green, with a charming smile. He moved a lever, and the right-hand indicator plopped out. He cleared his throat and moved the lever again, and the left-hand one plopped out. Then he leaned back, humming, pushing the clutch-pedal up and down.

"Thought we might have had a downpour about lunch-time," he said.

"The lights," said the examiner, "have changed."

The car jerked forward again, and turned, and mounted the pavement, and bounced off again, and straightened up.

"Beautiful springs," said Green.

"Just a minute," said the examiner. There was a grim note in

"Date?"

"Thank you."

his voice. "Pull up beyond the next side-road on this side."

Green did so, the examiner clutching his pencil, notebook, hat, *Highway Code* and the volume-control.

"Now," said the examiner, triumphantly. "Back into the side-road."

"Hmm," said Green. "Difficult."

The examiner settled back in his seat while Green, with clutch well down, stirred the gear-lever about in all directions. Presently the car moved backwards, very smoothly, entered the side-road obliquely, nudged a hand-cart into a shop doorway, and came to a dignified halt broadside on to the traffic.

The examiner nodded.

"Yes," he said. "Now pull into the kerb. *Any* kerb."

Green did so, navigating the enormous machine rather desperately, while the examiner put away his notebook and pencil.

"That'll do for now," said the examiner, feeling for the door-handle. "If I were you I'd go away somewhere and practise, where it's quiet. Just for a month or two."

"The trouble is," said Green, making a clean breast of it, "I'm not used to a car this size. Mine is an Austin Eight."

"Well, why did you bring this one?"

"I didn't."

The examiner let go of the door-handle.

"You didn't?" he said.

"No," said Green. "Didn't *you*?"

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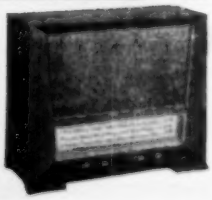

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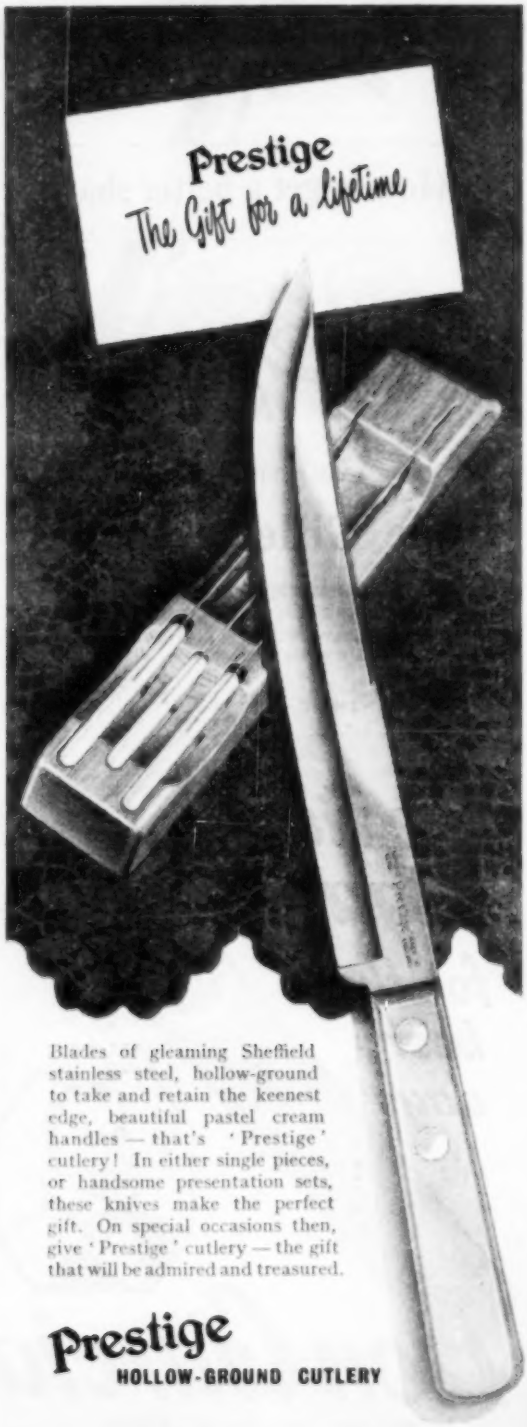

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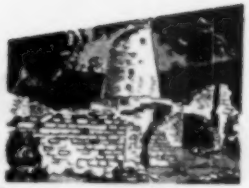

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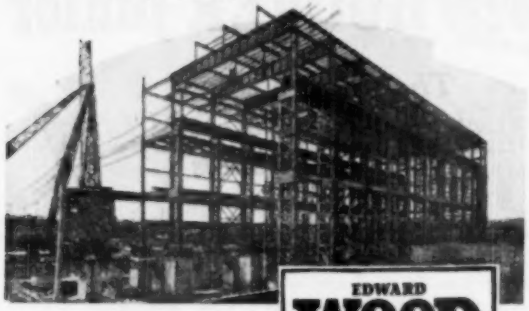

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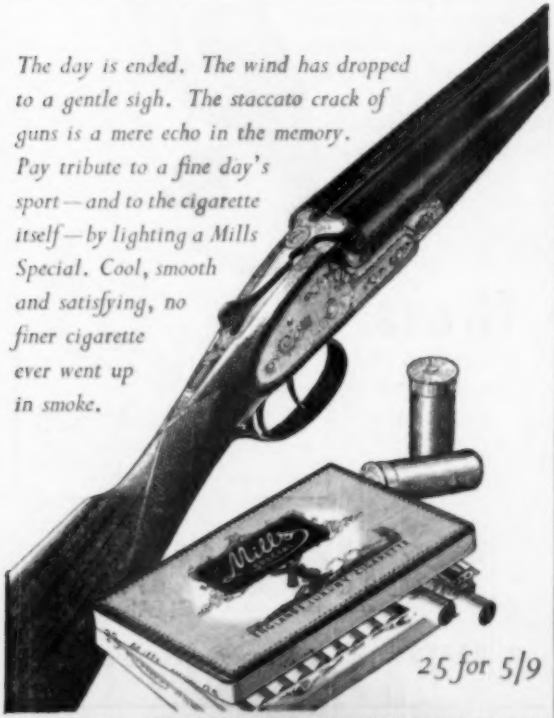

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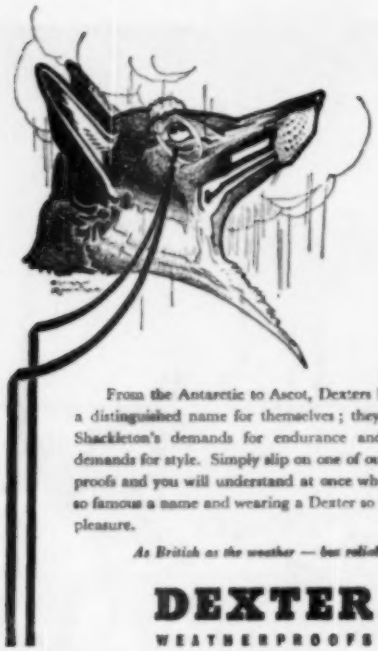

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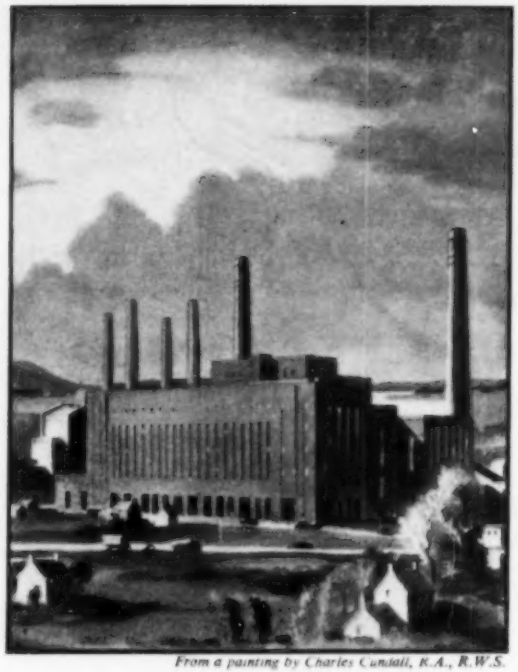

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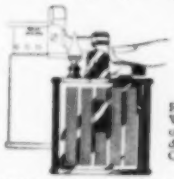

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